

TECHNIQUE ANALYSIS of Rumal Showing Horse Riders

Specimen: *Rumal* showing horse riders

Dated: 19th century

Hand drawing: Black line drawing

Raw Material: Unbleached cotton, untwisted silk yarns

Filling stitch: Long and short darning stitch (long length)

Stitch direction: Vertical and horizontal

Outline: Double running stitch in black

Colours: Tints and shades of yellow, orange, blue, red, green, white and off white

Drawing: The embroidery is in miniature style and the drawing could have been commissioned by a professional artist. The line drawing is made with black colour as seen in the border where the embroidery is removed (figure 1). The drawing artist has shown horses in jumping or running stances to convey some sought of racing. The royal status and valour of figures are illustrated by their costumes and weapons. The profile faces are made whereas facial features are not very detailed usually seen in other classical styles of embroidery, eyes are round in shape which is usually an almond shape, fingers in hands and other areas are not defined, etc.



Fine black line drawing is visible from where the outline stitches have been removed

Figure1 Line drawing in black in floral border

Stitches: This specimen is worked in long and short darning stitches. The stitches were worked from bottom to top and moves from right to left (figure 3). The stitches are not taken from the same position in the preceding rows. As a result, continuous rows of stitches are not formed. The length of the stitches is bigger resulting in snagging of yarns (figure 2). Due to this they turn and twist and fall over each other. Unlike the Krishna *rumal* where the stitch size is small, the placement of stitches is noticed. In this specimen, the stitches are overlapping due to their long length. In some places, single long-length stitches are taken which is usually done in three or four stitches (figure 2).



Figure 2 Long length darning stitches are marked in horse rider and in some parts showing snagging of yarns

The most fascinating feature of embroidery is that knots are not seen even in the back side of embroidery. The threads before beginning the embroidery and end are secured below the laid stitches.

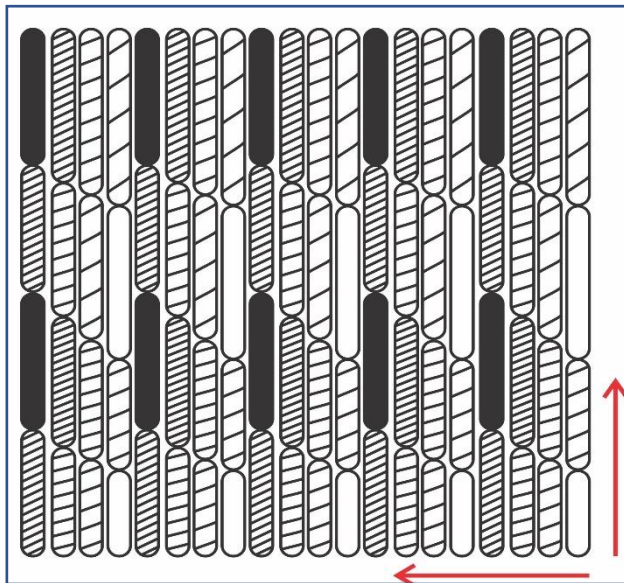


Figure 3 Line drawing of long and short darning stitch



Embroidery specimen showing long and short darning stitch

The motifs are outlined in a double running stitch in black. The outline is much clear in the verso of *rumal*. One can see the traces of embroidery in black outlines around the horses, riders, and borders. Though in most places in figures, the outline stitches in black have worn out but line drawing is visible around the shapes on which the outline was made. In the border, the flowers, stems, and outer lines are all outlined in bigger size running stitches (figure 4). In some places, the outline is not following the proper curves of flowers made by the drawing artist.

In this specimen, embroidery is worked majorly in the vertical and horizontal direction. Here, the trappings are worked in stitches in the horizontal direction to separate them from the costumes. Also, horizontal borders are worked in horizontal stitches.

Apart from folding the edges, the metallic lace has been stitched with black thread close to the edges for decoration. The stitches are visible on the reverse side of the *rumal* (Figures 4 and 5).

Colours: Along with main hues which include blue, red, white, off-white, yellow, orange, and green, their tints and shades have been used. For example, dark orange and peach; light and dark yellow; white and off-white, and three shades of green, and red in different intensities could be noticed. All the colours used in the central composition could be identified from the border.

